

THINGS SEEN IN THE WORLD OF ART

At a period when extravagant prices are being paid for musty or shiny "old masters," it is a pleasure to view such a collection of Renoirs as are now hung at the Durand-Ruel Galleries. Luscious, fat, fresh color, sumptuous nudes, charming little girls and lovely landscapes, delight the eye. Many a man who hankers after a Rubens, but can't afford such a luxury, can buy a Renoir and feel that he has at least the rich impasto and the exuberant vitality of this French Little Brother of Peter Paul. Mr. Georges Durand-Ruel has arranged the exhibition so that various periods of the master may be studied. The earliest date is 1873, "The Seine at Argenteuil," the latest, 1907, "A Young Girl Sewing," a canvas full of character and not too high in tonality.

"The Beautiful Sitting Girl" (1880, and No. 1 in the catalogue) grows mellower with the years. As a representation of surfaces it is both dazzling and veracious. There is another Seine scene which is fairly wonderful in its happy realization of water and atmosphere and the look of outdoors.

The collection of Jean Doulfus, which is to be held at Paris March 7, contains several notable Renoirs—not to mention a rare group of Corots. Among the Renoirs are the "Jewish Wedding" (1876), the portrait of Claude Monet (1875), "The Reader," being a portrait of Sisley, the famous impressionist, a nude, "The Bathing" (1879), the bust portrait of a lady (1876), "La Loge," not the celebrated picture of that name, which is in possession of the Durand-Ruels, Paris, but a picture of much beauty and painted in 1871. Renoir still paints, aged as he is.

Pierre-Auguste Renoir was born at Limoges February 25, 1840. His father was a poor tailor with five children who went to Paris hoping to better his condition. At the age of 12 the boy was painting on porcelain—his father had picked up some rudiments of the art at Limoges. Auguste did so well, displayed such energy and taste, that he soon fell to decorating blinds and saved in the course of four years enough money to enable him to enter the atelier of Gleyre. There he met Sisley, Bazille, and later on, the Franco-Prussian war and Claude Monet. They became friends and later allies in the conflict with the Parisian picture public. Renoir made his first offering to the Salon in 1869. It was refused. It was a romantic bit—a nude lady reclining on a bed listening to the puffed music of a guitar. It seems that the guitar and not the lady was the cause of offence. It is a convention that a thousand living beings may look at an undressed female in a picture, but no painted man may be allowed to occupy with her the same apartment. In 1864 Renoir tried again—after all, the Salon, like our own academy, is a market place—and was admitted. He sent in an "Esmeralda" dancing. Both these canvases were destroyed by the painter when he began to use his eyes. In 1868 his "Lise" betrayed direct observation of nature, influenced by Courbet. Until 1873 he sent pictures to the Salon; that year he was shut out with considerable unanimity for his offering happened to be an Algerian subject, a Parisian woman dressed in Oriental costume, and horrors! the shadows were colored. He was born an impressionist. He had listened, or rather looked, at the baleful pyrotechnics of Monet, and so he joined the secessionists, though not disdaining to contribute annually to the Salon. In 1874 his "L'Allee Cavaliere au Bois de Boulogne" was rejected, not that it was evidently inspired by a desire to sacrifice Renoir because of the artistic "crimes" of Edouard Manet. Otherwise how explain why this easily comprehended composition, with its attractive figures, daring lines and brilliant technique, came to have the door of the Salon closed upon it?

The historic exhibition at Nadar's photographic studio on the Boulevard des Capucines of the impressionists saw Renoir in company with Monet, Sisley and the others. His "La Danseuse" and "La Loge" were received with laughter by the discerning critics. Wasn't this the exhibition of which Albert Wolff wrote that some lunatics were showing their wares, which they call pictures, to a crowd of fools? From 1879 to 1887 Renoir closely studied nature, and his landscapes took on those violet tones which gave him the nickname of Monsieur Violette. Previously he had employed the usual clear green with the yellow touches in the shadows of conventional paysagistes. But Pissarro, Monet, Sisley and Renoir had discovered each for himself that the light and shade in the open air vary according to the hours, the seasons, the atmospheric conditions. Monet and Pissarro in painting snow and frost effects under the sun did not hesitate to put blue tones in the shadows. Sisley was fond of rose tones; Renoir was violet in the shadows. He encouraged his spectators quite as much as did Monet with his purple turkeys. His striking "Avant le Bain" was sold for 140 francs in 1875. Any one who has been lucky enough to see it at Durand-Ruel's will cry out at the stupidity which did not recognize a masterly bit of painting with its glowing nacreous flesh tones, its admirable modeling, its pervading air of vitality. Renoir was never a difficult painter; that is in the sense of Monet or Manet or Gauguin. He offended the eyes of 1875, no doubt, but there was in him during his first period much of Boucher; his female nudes

are, as Camille Maclair writes, of the eighteenth century; his technique is Boucherlike: "fat and sleek paint of soft brilliancy laid on with the palette knife with precise strokes around the principal values; pink and ivory tints relieved by strong blues similar to those of enamel; the light distributed everywhere and almost excluding the opposition of the shadows; vivacious attitudes and decorative convention."

Vivacious, happy, lyrical, Renoir's work has thus far shown no hint of the bitter psychology of Edgar Degas. His nudes are pagan, child women full of life's joy, animal, sinuous, unreasoning. His genre tableaux are personal enough, though in the most commonplace themes, such as "Dejeuner" and "The Box," both have been exhibited in New York, the luminous envelope, the gorgeous riot of opposed tones, the delicious dissonance of color, the transfiguration of the themes. In his second manner his affinities to Claude Monet and impressionism are more marked. His landscapes are more atmospheric, division of tones inevitably practised. Everything swims in aerial tones. His portraits, once his only means of subsistence, are the personification of frankness. The touch is broad, flowing. Without doubt, as Theodore Duret asserts, Renoir is the first of the impressionistic portrait painters; the first to apply unflinchingly the methods of Manet and Monet to the human face—for Manet, while painting in clear tones (what magic there is in his gold) in portraiture seldom employed the hatchings of colors except in his landscapes, and only since 1870, when he had come under the influence of Monet's theories. Maclair points out that fifteen years before pointillism (the system of dots, like eruptive smallpox, instead of touches of Monet) was invented, Renoir in his portrait of Sisley used the stippling.

He painted Richard Wagner at Palermo in 1882. In his third manner—an arbitrary classification—he combines two earlier techniques, painting with the palette knife and in divided tones. Flowers, barbaric designs for rugs, the fantastic vibrating waters, these appear among that long and varied series of canvases in which we see Paris enjoying itself at Boulogne, dancing on the heights of Montmartre, strolling among the trees at Armonville, Paris quivering with holiday joys; Paris in outdoor humor—and not a discordant or vicious note in all this psychology of love and sport. The lively man who in shirt sleeves dances with the jolly, plump, salegirl, the sunlight dripping through the vivid green of the tree leaves, lending dazzling edges to profiles, tips of noses or fingers, is not the sullen carrier of Zola or Toulouse-Lautrec, nor are the girls kin to Hyman's Society Vagabond or the "human document" of Degas. Renoir's philosophy is not profound; for him life is not a curse or a kiss, as we used to say in the old Swinburne days. He is a painter of joyous surfaces and he is an incorrigible optimist. He is also a poet, the poet of air, sunshine and beautiful women—can we ever forget his Jeanne Samary? A painter, with a poet and a direct descendant in the line of Watteau, Boucher, Monticelli, with an individual touch of mundane grace and elegance.

Manet, Charpentier it was who cleverly engineered the portrait of himself and children and the portrait of Jeanne Samary into the 1879 Salon. The authorities did not dare to refuse two such distinguished women. Renoir's prospects became brighter. He married. He made money. Patrons began to appear, and in 1891 at the autumn Salon he was given a special sale, and homage was done him by the young men. No sweeter gift can come to a French painter than the unbidden admiration of the rising artistic generation. Renoir appreciated his honors; he had worked laboriously, had known poverty and its attendant ills, and had won the race run in the heat and dust of his younger years. In 1901, describing the autumn exhibition, we wrote: "In the Renoir sale a few of the better things of this luscious brush were to be found, paintings of his middle period, that first won him favor. For example, 'Sur la Terrasse,' with its audacious crimson, like the imperious challenge of a trumpet; 'La Loge' and its gorgeous fabrics; 'A Baigneuse' in a light green scheme; the quaint head of Jeanne Samary—a rival portrait to Boudier's faunlike Rejane—and a lot of Renoir's later experiments, as fugitive as music; exploding bouquets of iridescence; swirling panels depicting scenes from Tannhauser; a flower garden composed of buds and blossoms in color scales that begin at a base emerald and ascend to an altitudinous green where green is no longer green but an opaline reverberation. We know how exquisitely Renoir moulds his female heads, building up cell by cell the entire mask. The simple gestures of daily life have been recorded by Renoir for the last forty years with a fidelity and a vitality that shame the æsthetic imaginings and pulling pessimisms of his younger contemporaries. What versatility, what undaunted desire to conquer new problems! He has in turn painted landscapes as full of distinction as Monet's. The nervous vivacity of his brush, his love of rendered surfaces, of melting Boucherlike heads and faces, of dazzling Watteau color synthesis have endeared him to the discriminating. He may be deficient in spiritual elevation—as were Manet, Monet and the other impressionists; but as they were primarily interested in problems of lighting, in

painting the sun and driving the old mad gods of academic art from their thrones, it is not strange that the new men became so enamored of the colored appearance of life that they left out the ghosts of the ideal (that dusty, battered phrase) and proclaimed themselves rank sun worshippers. The generation that succeeded them is endeavoring to restore the balance between unblinking pantheism and the earlier mysticism. But wherever a Renoir hangs there will be eyes to feast upon his opulent and sonorous color music.

The secret of success is never to be satisfied; it is, never to be satisfied with your work or your success. And this idea seems to have animated Auguste Renoir during his long, honorable career of painter. In common with several members of the impressionist group to which he belonged, he suffered from hunger, neglect, obliquity; but when prosperity did at last appear he did not succumb to the most dangerous enemy that besets the artist. He fought success as he conquered failure, and his continued dissatisfaction with himself, the true

2,000 francs, and 4,700 francs was paid for a Cézanne picture.

"The Charpentier Family," originally entitled "Portrait of Madame Charpentier et ses Filles," was painted in 1878, first exhibited at the Salon in 1879, and there we saw and admired it. The passage of the years has tempered the glistering brilliancies and audacious chromatic modulations to a suave harmony that is absolutely fascinating. The background is Japanese. Mme. Charpentier is seated on a couch surrounded by furniture, flowers; underfoot a carpet with arabesque designs. She throws one arm carelessly over some rich stuff; the hand is painted with masterly precision. The other arm has dropped in her lap. She is an interesting woman of that fine maternal type so often encountered in real France, though not in French fiction. Alas! Her gaze is upon her children, two adorable little girls. A superb dog, a St. Bernard, with head resting on paws, looks at you with watchful eyes. The mother is in black, a mellow reception robe, tulle and lace. White and blue are the contrasting tones of the girls; the blue is tender. A

century rug, from the Kouchakji collection is on view at the American Art Galleries till next Monday, when it will be sold at public auction by Thomas E. Kirby. Rare Americana from the General Lafayette collection, consisting of relics and souvenirs of much historical value, are also to be seen in the same galleries. They will be sold February 29, in the afternoon.

A show of primitive masters has begun at the Ehrlich Galleries, recruited from the large and varied number of examples belonging to this house. The late Louis Ehrlich was a passionate student of the primitive painters of the Low Countries, Italy and Spain. He spent much time in traversing these countries in search of this fascinating art. In the main his attributions, backed by such experts as Bode, Friedländer, Valentiner, De Groot and the rest, are just; indeed there are several examples in the present exhibition left nameless that seem to seek for an attribution. We saw again with pleasure the Isenbrant, a "St. Paul," and also the Ambrosius Benson, "Pieta," which once upon a time, a dozen years ago to be precise,

Borglum (Gutzon), Breyfogle, Leon Dabo, Samuel Halpert, Edward A. Kramer, George Luks, MacRae, Walter Kuhn, Jerome Myers, Olinaky, Arthur Tucker, Max Weber and the only Allan B. Davies. A more stimulating pastel show has seldom been seen in this balliwick. Even Elmer Livingston Macfarlane acknowledges it, and he is an adept at beating up the bush and securing the best talents in the field. The Webers are mild, as if this unquestionably able young man had said: "Let them have something they can understand." Mr. Luks, who is to stay this season, shows his "Red Macaw" and a very human little study of motherhood, very human and touching. The Davieses' light eye and the emotions; they are masterly. Samuel Halpert is a name that will be heard from again; he has power. Kuhn's studies are vivid, and George Bellows knows how to administer the "punch" very effectively. Mr. Borglum's contributions, figure studies, are something more than the stenographic notes of a sculptor. There is a sense of richness and mystery in the figure that shows her back. Mr. MacRae is, as ever, alluring and graceful. This exhibition is the talk of the studios and Mr. Powell might easily have charged admission. It is worth seeing and ought to be called the Little Spring Salon.

Mr. Macbeth has another wheel to his equipment, a new and larger gallery, a floor below the old one. With it he can hold exhibitions of painting or sculpture without disturbing his permanent shows. Just now he has a capital group of pictures on view by Charles H. Davis, Paul Dougherty, vivid evocations of storm embattled rocks, the play of sharp sunshine and the crash and thunder of the surf. Ben Foster, William Sartain, Gardner, Symonds, some of his recent work and his best—ant F. Ballard Williams. It is a notable exhibition.

Apart from her artistic skill Mary Foote has had the great luck of interesting sitters. Her portraits at the Madison Art Gallery reveal such names as Frederick MacMonnies, Janet Scudder, August Jaccard, Ellen Emmett Rand, Mrs. Herman Kohler, Judge Wells, John de Koven, Mrs. Van Vorst and Mrs. Luke Vincent Lockwood. Several of these portraits have been shown before, here as well as in Philadelphia. At the Gloucester Galleries the Woman's Art Club makes a goodly showing, some eighty-nine examples in oil, miniatures and small sculptures. The names of the exhibitors are all well known, more than one of them prize winners. Hilda Belcher, Charlotte B. Coman, Ethelyn Brewer, De Foe, Blanche Delaney, Adelaide Deming, Georgia Timkin, Fry, Rhoda Holmes Nicholls, Susan Watkins, Clara Weaver Parrish, Abigail Hill Platt, Elizabeth Nichols Watrous, Alice Schille, Annetta J. St. Gaudens, Shirley Williamson, to mention a few, are to be seen at their best.

Mr. E. M. Hodgkins has a very attractive collection of drawings by Clouet at his galleries. Outside of some famous European collections we have never before seen assembled such a number in this city. There are other drawings by Jean de Coo and Daniel Dumestrie; and the English drawings may still be viewed, a splendid gathering. The second annual exhibition of original drawings at the gallery of the Detroit Publishing Company is now in progress. In his New York studio Angelo del Nero, the sculptor, is showing new examples of efflorescence in alloys "A la cire perdue." The memorial exhibition and sale of paintings and drawings by the late William St. John Harper at the Snedecor Galleries will last until February 29. At the galleries of Moulton & Ricketts a collection of paintings by Edmund H. Osthaus is on view till March 2. Charles of London, is showing a superb collection of fine old English china of the eighteenth century in his New York galleries. Bird dogs and landscapes are among the many attractions at the Knoedler Galleries, also an exhibition of old and modern prints on the second floor. During the past summer Knoedler & Co. secured a number of fine impressions of the old Dutch, Italian, German and French master engravings and etchers of the sixteenth and seventeenth centuries. The eighteenth century collection of English mezzotints has been augmented by some noble examples. Among the modern painter etchers there are representative examples of Meryon, Whistler, Cameron, Hendy, Flitton, Howarth, Affleck, Haig, Sygne and others. The Madison House, Down Town Ethical Society, is holding an exhibition of paintings, drawings and sculptures till March 3. This is the second annual exhibition and it includes the names of Bernard Gueskow, Samuel Halpert, George Luks, H. A. Mathes, Jerome Myers, Max Weber, A. Walkowitz, Victor Brenner, Jules Butensky and do Davidson. Paul Dougherty is having of his own show at the Vose Gallery, Boston. The group of painters now on view at the MacDowell Club till March 3 includes the names of George Bellows, Guy Pene Du Bois, Mountfort Coolidge, Randall Davy, Rufus Dreyer, Edward A. L. Kroll and May Wilson Preston. Paintings by J. Alden Weir are at the Women's Cosmopolitan Club. Charles A. Burlingame is showing selected paintings at the Arlington Art Galleries, Brooklyn. Members of the Société Moderne are exposing new work at the Durand-Ruel Gallery, Paris. The list of names contains some well known artists.

Hamilton Easter Field, who has a one man show at the Berlin Photographic Gallery, contributes a preface to his catalogue. Amid the exposition of his artistic ideals we found some interesting anecdotes of Fantin-Latour. Throughout his French training, says Mr. Field, his teachers and friends among the artists warned him against a desire to shine. "Gerome, my first teacher, and Fantin-Latour, my earliest friend, were equally insistent. Notwithstanding Cézanne's wonderful characterizations I would still consider Fantin-Latour as the greatest portrait painter of our day because of his broader sympathy with his subject. I came to know many of those who had posed for him, and his appreciation of the inner life of each was marvellous. In my album: daily intercourse with Fantin I could not but absorb his intense dislike of sham and his love of simple, direct work. Clever brush work meant absolutely nothing for him unless it fully realized the artist's purpose, as in the case of Velasquez. After much irresolution I mustered up courage when I called one afternoon, to take me as pupil. 'Never!' he exclaimed. 'You ought to know how well enough by this time to know that I do not believe in teachers and academies and all that paraphernalia. Sit down, be true to the model and to yourself, is all any one can ever tell you.' Then he added, seeing my look of disappointment, 'Well, my boy, bring your work in whenever you want and I shall do what I can to help you.' During the exposition of 1900 he said to me: 'Of course if it's portrait work you want to do, stay here in France, but if it's landscape, go back to America and put yourself under Vanslow Omore.' His appreciation of Winslow Homer was a new bond between us. A little later I saw a great deal of Raphael Collin, to whom I was first drawn through our common interest in Japanese prints, sword guards, Korean pottery and Tanagra figures. He, too, felt the need of correcting a tendency to be satisfied with painting which looked well on the surface. Lucien Simon became interested in my first bungling attempts at portraiture. Feeling that my early efforts needed direction, he decided to offer to help me, and in order to do so without giving offence he suggested: 'It seems to me that we might be of mutual assistance. What would you think of my coming to your studio every Saturday and helping you with your work, and then from time to time you will come and help me.' Simon had not a trace of the prevalent commercial spirit which leads men to repeat the motive of a successful painting. Whenever he was satisfied with your work it was always: 'Now you have shown you can do this, find some entirely new subject which interests you and paint that.' His admiration for Fantin-Latour was tempered with the regret that Fantin had found himself at 30, and had been satisfied with vain repetitions, when he might have gone on and conquered new realms of art."

John W. Beatty, director of Fine Arts of the Carnegie Institute of Pittsburgh, announces an important exhibition of paintings by W. Elmer Schofield, opened last week. The show of thirty paintings presents the first time a comprehensive view of old work of this artist. However, Mr. Schofield has long been familiar to Pittsburgh. His name first appeared in the Fourth Annual Catalogue, and with the exception of one year, 1903, he has been represented by important paintings at every annual exhibition since that time. In 1900, at the Fifth Annual exhibition in the Carnegie Institute, he received honorable mention for his painting called "Twilight"; and in 1904 his "Across the River" was awarded a medal of the first class and purchased for the permanent collection of paintings. He has received five times on the International Jury of award, and has thus shown his personal interest in the work of the Carnegie Institute.

Elmer Schofield was born in Philadelphia in 1867. His art training was received at the Pennsylvania Academy of Fine Arts, and later as a pupil of Bouguereau, Doucet and Aman-Jean in Paris. Many honors have come to him as an artist through the purchase of his paintings for important public collections, through his election to the membership of many influential art organizations both in the country and abroad, and also through the awarding of medals. The list of his honors, membership and representations is extensive. That alone would suffice to make him famous. But his pictures speak for themselves. He is a strong, individual painter.

To-morrow the annual exhibition of paintings by John F. Carlson, A. N. A., will begin at the Louis Kats Art Galleries, and continues till March 9. At the same time Martha Wheeler Baxter will show her recent miniatures and portraits in one of the smaller galleries. The annual meeting of the stockholders of the Pennsylvania Academy the old board of directors, George D. Widener, Theodore N. Ely, Dr. Herbert M. Howe and Arthur H. Lee were elected for a term of three years. J. E. D. Trask remains director. The American Art News says that Durand-Ruel & Sons of New York have just presented to the Delgado Museum, New Orleans, a typical Monet, which was much admired when placed on view. Emil Sperling of the Kleinberger Galleries will return to Paris next week, sailing on February 28.

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"THE YOUNG WOMAN WITH THE FAN." (AFTER RENOIR.)

critical spirit, has led him to many fields—he has been portraitist, genre painter, landscapist, delineator of nudes, a marine painter and a master of still life. This versatility, amazing and incontrovertible, has perhaps clouded the real worth of Renoir for the public! Even after acknowledging his abundant gifts, the usual critical doubting Thomas grudgingly remarks that if Renoir could not draw Degas, paint land and water like Monet or figures like Manet, he is a naturally endowed colorist. How great a colorist he was may be seen at the Metropolitan Museum, where his big canvas, "La Famille Charpentier," is now hung. Charpentier was the publisher of Zola, Goncourt, Flaubert and of the newer realists. He was a man of taste, who cultivated friendships with distinguished artists and writers. Some disappointment was experienced at the recent public sale of his collection in Paris. The close of the sale was undoubtedly the portrait of his wife and two children. It was sold for the surprising sum of \$4,000 francs to M. Durand-Ruel, who acted in behalf of the Metropolitan Museum. Another canvas by Renoir fetched 14,000 francs. A sanguine of Puvis de Chavannes brought

chair is at the side of a lacquer table, upon which are flowers. Renoir flows, dewy, blushing. You exclaim: "How charming!" It is normal French painting, not the painting of the schools with their false ideal of pseudo-Greek, but the intimate, clear, refined and logical style of a man who does not possess the genius of Manet, Degas or Monet, but is nevertheless an artist of copiousness, charm and originality. Charm, yes, that is the word. There is a voluptuous magnetism in his color that draws you to him, whether you approve of his designs or not. The museum paid \$18,400 for the Charpentier portrait, yet in 1877, after an exposition in the Rue le Pelletier, sixteen of his paintings, many of them masterpieces, netted the rather mortifying sum of 2,005 francs.

An important and interesting assemblage of antique Persian, Mesopotamian, Dalmatian, Rhodian, Babylonian, Caucasian and Greek, Egyptian, Phoenician and Syrian glass of remarkable quality and iridescence, also Cinque-Cento Italian faience, Persian manuscripts, Indo-Persian miniatures, and a number of sixteenth, seventeenth and eighteenth

century rugs, from the Kouchakji collection is on view at the American Art Galleries till next Monday, when it will be sold at public auction by Thomas E. Kirby. Rare Americana from the General Lafayette collection, consisting of relics and souvenirs of much historical value, are also to be seen in the same galleries. They will be sold February 29, in the afternoon.

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NOTES OF MUSIC EVENTS.

Ernesto Consolo, the Italian pianist, will be the assisting artist at the fifth subscription concert of the Kneisel Quartet, which will be given at the Hotel Astor on Tuesday evening, March 12. Mr. Consolo will play the Tchaikowsky trio with Mr. Kneisel and Mr. Willeke.

Mrs. Florence Altman, a young pianist pupil of Sigismund Stojowski and post-graduate of the Institute of Musical Art, will make her first public appearance at the Belasco Theatre this evening at 8 o'clock.

Gina Caparelli-Viora, soprano, is to give song recital at the Carnegie Lyceum on March 5 at 8:30 P. M.

Namara Toye, soprano, is to sing at the afternoon concert of the New York Mozart Society March 2, which will be held in the Rose room of the Astor Hotel. Laiba d'Alexandroky, the young Russian pianist, will also appear at this concert.

The last concert of the Adele Margulies Trio will be held at Carnegie Lyceum on Tuesday evening, February 27. The trio, which consists of Adele Margulies, pianist; Leopold Lichtenberg, violinist, and Leo Schulz, cellist, will have the

assistance of Joseph Kovarik. The following programme will be given:

In Carnegie Lyceum Monday evening the Pionalezy Quartet will conclude its subscription series. The programme will include Mozart's quartet in D major, No. 2 (Koch 421); Beethoven's quartet in F minor, op. 95, and the "Interludio" and "Scherzo" from Glazounov's quartet in A minor.

At the concert which Mme. Johanna Gadski will give at Carnegie Hall Sunday afternoon, March 24, for the benefit of the German Sailors' Home the prima donna will be assisted by the Liederkreis, the Arion Society and the Volpe Symphony Orchestra. Mme. Gadski will sing several operatic arias, while the orchestral numbers will be largely Wagner.

Emil Oberhoffer, conductor of the Minnesota Symphony Orchestra, which is to make its first appearance in Carnegie Hall Monday evening, March 19, is considered one of the most interesting figures in American musical life. Born in Munich, and with musical ancestry and early musical training and environment, his talents as violinist, pianist and or-

ganist led him into varied lines of musical activity, while his bent toward conducting was developed in opera, choral and orchestral lines, culminating in the formation of the Symphony Orchestra in Minneapolis, which for a number of years has been his adopted home. He has been the one conductor of this orchestra since its beginning.

Before sailing for Europe Harold Bauer will give a farewell recital in Carnegie Hall Saturday afternoon, April 6. The pianist is now on a tour that extends to the Pacific coast.

There will be two soloists at the popular concert which the Philharmonic Society will give at the Hippodrome this evening. Josef Lievinne, the Russian pianist, will play the Liszt No. 1 concerto, F. Schlegel, prima donna soprano, will sing an aria from Herold's "Le pré aux clercs."

The orchestral numbers will be all Wagner, including such favorites as "The Good Friday Spell" from "Parsifal," the "Ride of the Valkyries" and the Prize Song from "Die Meistersinger."

Willam Willeke, cellist; Josef Lievinne, pianist; Margaret Matzenauer, contralto, and the Kneisel Quartet will be heard in the interesting concert for the Musicians

Fund arranged by the Bohemians and to be given at the Hotel Astor on March 3 at 4:45 P. M.

José Erard, the French tenor, and Jan Munkacsy, the Hungarian violinist, will be heard in a joint recital at the Belasco Theatre on Sunday evening, March 3. This recital will introduce M. Erard to the music public of New York in a series of French, Italian and English songs many of which won him distinction throughout Europe, where he has sung.

A. Foxton Ferguson of Magdalen College, Oxford, England, will give his annual lecture recital on "Folklore and Folk-songs" in the East Room of the Waldorf-Astoria on the afternoon of March 8 at 1 o'clock. His subject this year is "Folk-songs and Folklore of the Spring."

Alexander Saslavsky, concert master of the New York Symphony Orchestra, and Miss Isabella Hauser, pianist, will give a series of two recitals at the Waldorf-Astoria on March 5 and April 2 at 8:30 P. M. At the second recital they will be assisted by the Saslavsky string quartet.

Mme. Marie L. Ranke will give a course of three Lenten musical recitals of

poetry, story and song on Monday afternoons, March 11, 18 and 25, at 3 o'clock, in Delmonico's ballroom, under prominent social auspices and assisted by Charles Gilbert Spross at the piano.

Two famous artists, Miss Maude Klotz, a young Brooklyn soprano, and Pasquale Amato, baritone of the Metropolitan opera, will be heard in recital in the grand ballroom of the Plaza Hotel on Tuesday morning, February 27, for the benefit of the Free Industrial School for Crippled Children.

Burlingame Landscapes on View.

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